



BARAKAT
MIRROR OF ALL AGES & CULTURES



CLASSICAL
ANTIQUITIES

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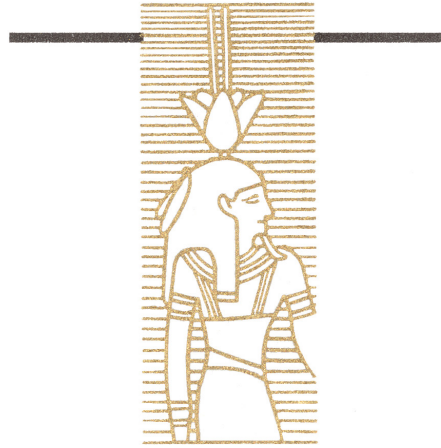
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CONTENTS

<i>Classical Masterpieces</i>	7
<i>Ancient Bronzes</i>	37
<i>Small Artefacts</i>	49
<i>Ancient Pottery</i>	57
<i>Coins</i>	91



CLASSICAL
MASTERPIECES



Hellenistic Marble Head of Alexander the Great - LM.001

Origin: Greece

Circa: 300 BC to 100 BC

Dimensions: 6.25" (15.9cm) high

Style: Hellenistic

£450,000.00

Alexander the Great, son of Philip II of Macedon, is one of the most important historical figure in the ancient world. Born on July 20th, 356 BC, he was an astute, if somewhat headstrong student, and was schooled by various famous teachers, notably Aristotle. By the time of his death at the age of 32, he had personally supervised one of the largest land-based military expeditions of all time, and had conquered the whole of the then known world from Asia Minor across the whole of Persia, Anatolia, Syria, Phoenicia, Judea, Gaza, Egypt, Mesopotamia, Bactria, parts of India, Afghanistan and Pakistan. A legend in his own lifetime, he became known as much for his excesses and cruelty as his extraordinary military prowess but was nonetheless a comparatively fair and temperate man. Perhaps due to his supposed descent from Achilles and Heracles (=Hercules), he became essentially deified in the eyes of the Hellenistic period, who celebrated him in art and song, and also by the Romans, who had a fascination with military campaigns and tactics. As a result, he is a favourite topic for statuary, as in the present case.

This piece is carved in the Hellenistic style, with intense naturalism and careful attention to detail. While the body is absent, it would undoubtedly have been diaphanously clad in the flowing robes, ceremonial weapons and celebratory insignia that tend to characterize representations of this god king. The sculpture itself shows Alexander as a boy on the edge of adulthood; at this point in his life (16-18) he was acting regent of Macedon, his father being away on military campaigns that would lead to his own death in 336 BC. His campaigns against rebellious sectors of Greece were the first evidence of his military genius. The face, while evidently young, is determined, with set lips, a jutting chin and intense, well-modelled eyes. The hair is short yet extravagantly curly. There is a general softness about the features that is a bloom likely lost during his ten year campaign across North Africa and Asia.

Dating this piece is problematic, as early collectors often accumulated pieces with little thought for provenance. The styling, as stated above, is certainly Hellenistic, although it is possibly later, such as a Roman copy of a Greek original (which were often made in bronze, and melted down at a later date; marble statues tended to survive much better). Regardless of age, however, this is a striking, well-mounted and beautifully presented piece of classical artwork that would be at home in any collection.





Attic Black Figure Column Krater - PH.0169

Origin: Attica

Circa: 500 BC to 400 BC

Dimensions: 12.3" (31.2cm) high x 13" (33.0cm) wide

Style: Attic Black Figure

£65,000.00

Side A: Herakles along with Mercury, fighting against two hoplites.

Side B: Dionysos with Silenos and Iphigenias.

Flanks: Castor and Pollux.

Black-figure pottery painting, one of the principal styles of decoration on ancient Greek vases, was particularly common between the 7th and 5th centuries BC. Subjects, as figures and secondary ornaments, were painted on the vase with a clay slurry (a glossy slip) which turned black after firing. This was not an actual color in the traditional sense of the word, since this surface slip was of the same material as the vase itself, only differing in the size of the component particles. The area for the figures was first painted with a brush-like implement. All contours, internal outlines and structural details were incised into the slip so that the underlying clay could be seen through the incised area. Two other earth-based pigments, red and white, were used to reinforce and highlight details, such as ornaments, clothing or parts of clothing, hair, animal manes, parts of weapons and other equipment. White was also frequently used to represent women's skin. The success of all this effort could only be evaluated after a complicated, three-phase firing process which generated the red color of the vase clay and the black of the applied slip.





Lapis Lazuli unguentarium representing Hadrian - HES.0135

Circa: 2nd to 3rd Century AD

Dimensions: 1.87" (4.7cm) high

Medium: Lapis lazuli/ gold

Condition: Extra Fine

£60,000.00

A lapis lazuli unguentarium in the form of a bust in all possibility representing the Emperor Hadrian. Hadrian is portrayed in full regalia according to his first official portrait representation as Emperor, created just after seizing power in 117 A.D.

The bust, regardless of its minute dimensions, captures with accuracy all the typical facial traits of Hadrian: a short and perfectly trimmed beard, as was in fashion among the Greek philosophers and intellectuals of the time, and a very defined hair style, with delicate curly waves, which give the portrait a particularly realistic effect.

Hadrian was the first Roman Emperor to adopt the use of the long beard, a distinctive symbol of his admiration for the Greek culture and philosophy.

He is wearing a cuirass with two braces strapped on the front and adorned with the Gorgon's head on the centre.

The bust is framed by a simple round gold band on both the upper part and the base, which we deem to have been added at a later stage.

Lapis Lazuli was much prized during antiquity for its intense colour and rarity.

Born in 76 A.D into a Hispano-Roman family related to the Emperor Trajan, he was officially adopted by him in 117 A.D., when Trajan was proclaimed himself Emperor under the name of Imperator Caesar Traianus Hadrianus Augustus. Hadrian is reputed for his numerous and lengthy journeys in the Roman Provinces, for his extensive architectural projects and for his devotion to his lover Antinous; he died in 138 A.D after formally adopting his successor Antoninus Pius.

This splendid unguentarium (small container for scented oil) it is a superb example of the craftsmanship of Roman artists and of their excellence for realism in portraits.

Bibl: J. J. Bernoulli, Röm. Ikon., II, 2, p. 105 ss.; R. West, Römische Porträt-Plastik, Monaco 1933, II, p. 111 ss.; B. M. Felletti Maj, Un nuovo ritratto di Adriano, in Arti Figurative, II, 1946, p. 22 ss.; J. Fink, Beiträge zum Bildnis Kaiser Hadrians, in Arch. Anz., 1955, c. 69 ss.; M. Wegner, Das römische Herrscherbild-Hadrian, Berlino 1956 (catalogo e precedente bibl. a p. 92 ss.). Monete: H. Mattingly, Coins of the Roman Empire in the Brit. Museum, III, Londra 1936, p. 236 ss.; P. L. Strack, Römische Reichsprägung des zweiten Jahrhunderts, I, Stoccarda 1931, p. 230 ss.; II, Hadrian, Stoccarda 1933; A. Levi Calò, Adrian as King of Egypt, in Numismatic Chronicle, VIII, 1948, p. 30 ss. (B. M. Felletti Majù)

Roman Glass Cameo Pendant (Priam and Achilles) - OS.025 (FFF1)

Origin: Mediterranean

Circa: 100 BC to 100 AD

Dimensions: 1.69" (4.3cm) high

Collection: Classical

Style: Roman

Medium: Glass, Gold

£90,000.00

A roundel consisting of a two-layer glass cameo, white over black, imitating onyx; it is backed in gold, which forms a flat surround framing it. It has been fractured in several places, but although none of the image is lost; a small part of the dark background has been restored. The mount is supplied with three holes, one at the top and two centrally on either side, which would have enabled the roundel to be suspended as a pendant.

The device of the cameo depicts the well-known scene from Homer's Iliad, Book XXIV, in which Priam begs Achilles for the body of Hector. This scene was a favourite subject in Roman art-its prototype was probably the Sarcophagus Borghese (Louvre, S.Rogge, *Die Attischen Sarkophage*, I, 1995); and another well-known Roman work is the Hoby Cup in Copenhagen. A sardonyx cameo of the subject, depicting the same figures with the addition of a sphinx in the field, is in St Petersburg, Hermitage Museum (O. Neverov, *Antichyne Kamei*, 1988, no.140).

Priam was the aged king of Troy during the Trojan War, which had originated in the abduction of Helen from her husband, King Menelaos, by Paris, one of the fifty sons of Priam, and the subsequent expedition of the Greeks to recover her and revenge the abduction. The leader of the Greeks during the siege was King Agamenon, the brother of Menelaos, but their foremost warrior was Achilles. His counterpart on the Trojan side was Hektor, Priam's favourite son by his wife Hekuba. The tragic preliminary to the scene depicted on the cameo was the killing by Hektor of Achilles' comrade Patroclus, the sheer inconsolable grief of Achilles mourning him, and the revenge slaying of Hektor by Achilles before the walls of Troy by a spear-thrust through his throat. Achilles, instead of handing over Hector's body for burial, dragged the corpse behind his chariot three times around the walls of Troy. When Priam learnt the fate of his favourite son, he determined to recover his body in order to carry out the proper funeral rites. Thus we come to the scene in which Priam confronts the slayer of his son. There are two principal versions of the scene in art: one, in which Achilles turns his head away from Priam who sits or kneels abjectly before him: the other, as here, in which Achilles looks at the petitioner.

There are three participants in the scene, as depicted on the roundel it takes place on a platform in Achilles' tent among the Greek lines on the sea-shore (indicated by the sea shells below). On the right Achilles, a muscular hero, is shown without his armour seated on a chair, his upper body bare, his left holding the drapery which covers his legs. In his right hand he holds the upper end of a rugged staff. The bearded Priam, dressed in oriental costume with a Phrygian cap on his head, sits on the floor before him in an attitude of total submission. His position as a petitioner is further accented by his bowed head. He holds a bow in his right hand, while his right is grasped firmly by the female attendant, probably Achilles' favourite slave, Briseis. She is showing compassion to the old man by trying to raise him.

Gertrud Seidmann, FSA





Roman marble statuette of an athlete, after a Hellenistic model - GM.1

Origin: Mediterranean

Circa: 1 st Century AD to 3 rd Century BC

Dimensions: 18.1" (46.0cm) high x 9.8 " (24.9cm) wide x 4.3 " (10.9cm) depth

£90,000.00

This beautiful statuette in fine-grained white marble with a delicate patina represents an athlete. Athletes were some of the most important subjects in ancient art.

The *Dyskobolos*, sculpted by Myron in the Early Classical period provides an early example of grace and beauty in the rendering of the male body. Afterwards, the Late Classical and Hellenistic periods saw great developments in the rendering of muscular mass, with bodies exhibiting the idealised perfection which became one of the most important characteristics of of Ancient Art.

This statuette sits therefore as part of the great and celebrated tradition of Classical sculptures representing athletes.

The state of conservation of the artefact is good, with the arms and the lower parts of the legs missing. The hair is graciously arranged in sumptuous locks, elegantly organised over the forehead and parting from the back of the skull. The eyes are lightly lidded, and confer to the statue an expression dense of brooding beauty. The lips are very slightly open, contributing to the naturalistic rendering of the statue.

The body is a triumph of power and strength, with different muscles flexed in a heavy contrapposto. The pectorals are well developed over the fully chiselled abdomen, and large shoulders contribute to the image of solidity of the sculpture.

A fine artefact, typifying the quintessential canons of Classical beauty. For its compact measurements this statue would gracefully adorn a wide variety of interior spaces.





Roman marble fragment of a garland Attic sarcophagus - X.0031

Origin: Mediterranean

Circa: 2 nd Century AD

Dimensions: 34.5" (87.6cm) high x 36" (91.4cm) wide

Collection: Classical

Medium: Pentelic Marble

£250,000.00

This large panel of pentelic marble belongs to the front part of an Attic garland sarcophagus, masterfully carved in high relief. Garland sarcophagi are a specific group of burial monuments whose principal decorative scheme is centered mostly around the swags of large garlands which went around the sarcophagus, dividing the façade into three sections. Being able to afford a sarcophagus in death would have meant that the individual must have been extraordinarily wealthy in life. Even members of the financially robust middle classes were able to afford just cinerary urns, suggesting that the individual once deposited to rest inside this sarcophagus would have been an elite member of the Roman aristocracy. From the 2nd century AD, workshops on the region of Athens (Attica) specialised in the production of large sarcophagi for the Roman market. These items became immensely popular across the Empire, with many examples found in Rome, Ostia, Naples, and many other Roman cities.

On the right side of the viewer, an Eros stands on a dado supporting the massive garland on his delicate shoulders. On the left of the fragment, the remains of a winged Victory (only her right arm and small part of her figure are preserved) is supporting the other end of the garland, offering a triumphal crown in her upraised arm. Above the swag is the frontal apparition of a Medusa head crowned by a pair of wings. In the present case Medusa appears more as an idealized human than the horrendous monster she was described to be in mythology, staring upwards with haunting eyes, and being used as a powerful "apotropaic" symbol, an emblem serving to ward off the evil eye. The garland is composed of various fruits and acanthus leaves, with a large wine leaf placed right in the center. Suspended from this leaf is a large cluster of grapes. The deep carving that characterizes this work of art was achieved by the expert use of a running drill, a tool that became a great favourite with sculptors during the later half of the 2nd Century AD. The artistry of this work is quite impressive considering that it was created specifically for funerary purposes and was meant to be buried underground or at least being placed inside a vault. More than a mere coffin, this sarcophagus is a monument glorifying the life and memory of an important Roman individual.





Marble head of Cleopatra - JL.003

Origin: Mediterranean

Circa: 1st Century BC

Dimensions: 34.5" (87.6cm) high x 36" (91.4cm) wide

£180,000.00

A beautiful marble head of Cleopatra. This portrait showcases the most peculiar characteristics of the iconography of Cleopatra: the heavy lidded eyes, the sensual lips, and the delicate facial traits. The beautiful face is framed by a centrally-parted hairstyle, decorated with a small diadem. The use of bands and diadems over the head is very well attested in representations of Cleopatra in sculpture and coinage. The tresses are gathered in a chignon above the neck, similarly to the portrait of Cleopatra exhibited at the Altes Museum of Berlin.

The hairstyle -similar to the one of the Hera Borghese type- reveals along with the eyes heavy Hellenistic influences, showcasing the complex cultural landscape of Ptolemaic Egypt, where traditional Egyptian elements merged seamlessly with aspects inherited from Greek culture.

The piece appears to have been lacquered in around the 19th century and was set on plaster of Paris base at a similar time.

Cleopatra, whose full name was Cleopatra VII Philopator, was a Greek aristocrat whose father was Ptolemy the Twelfth. While technically Egyptian, she was actually Greek; Greek was her first language, and she was descended from a long line of Hellenistic pharaohs who originated with Alexander the Great, some 350 years before. Cleopatra is reputed to have been the first member of her family in their 300-year reign in Egypt to have learned the Egyptian language. Cleopatra adopted common Egyptian beliefs and deities. Her patron goddess was Isis, and thus during her reign, it was believed that she was the re-incarnation and embodiment of the goddess of wisdom. She ruled first with her father, then with her brothers/husbands Ptolemy 13th and Ptolemy 14th. Inbreeding of this sort was standard in New Kingdom and Hellenistic Egypt, but Cleopatra was determined enough to ensure her power by contracting a liaison with Gaius Julius Caesar when a Roman Empire seemed inevitable. She attempted to rule on her own following her fathers' death, but was forced into exile by conservative courtiers who put her brother Ptolemy 13th on the throne. She raised an army, but it proved unnecessary once a series of diplomatic blunders by her husband/brother led to alienation of Caesar. She seduced him, and thus gained both imperial favour and the throne. She married her other brother, Ptolemy XIV, but seems to have prevented him from actually administering to any royal affairs. When she bore Caesar's son Ptolemy XV Caesarion, Ptolemy the 14th was – perhaps not coincidentally – poisoned, leaving her as ruler with heir in hand. To safeguard their future, she had her sister – Arsinoe – murdered. Following Caesar's assassination, she became involved with Marc Anthony, bearing him three children. Unfortunately, he was defeated by the armies of Octavian, leaving her abandoned. She committed suicide – apparently by asp bite – in 30 BC, aged just 39. Her son Caesarion ruled momentarily but was executed by Octavian's forces. With him died the long line of Egyptian pharaohs, although her three children by Marc Anthony did survive and were taken back to Rome.





This image shows a fragment of an ancient inscription, possibly from a stone or metal surface. The fragment is dark, heavily weathered, and irregularly shaped, with significant damage and missing sections. The surface is covered in faint, illegible inscriptions, likely in an ancient script. The fragment is set against a black background.

Greek Lead Tablet with Magic Spell - X.0298

Origin: Mediterranean

Circa: 4th Century AD

Dimensions: 4.625" (11.7cm) high x 3" (7.6cm) wide

£75,000.00

This magical tablet is of rectangular form with rounded corners, cut from sheet lead. Slight corrugation and differential corrosion on the back suggest that it may once have been rolled or folded, but the surface has not been stressed or cracked. It is largely complete and most of the missing text can be restored. Overall this is very well-preserved and there are few difficulties. It consists of 33 lines of minute but well-formed Greek letters which can be dated to the fourth century AD. The inscribed text is an elaborate binding spell repeated with variations four times, with intervening sequences of magical words. It is directed against three named athletes, Antiokhos, Hierax and Kastor, evidently runners, whose feet, sinews, and other attributes are 'bound' so as to ensure their failure 'in the stadium.'

Translation:

'-magical words Abrasax- Hold back the feet and sinews and the impetus of Antiokhos whom Tabekh bore, and of Hierax whom Tamin bore, and of Kastor also called Dioskoros whom Tekosis bore. Hold back their feet and sinews and impetus and strength, that they be not able to proceed in the stadium, that not even one of the aforesaid be crowned, I ask. – magical words- Bind, bind back, hold back their purpose and their strength, their sinews, their feet, their legs, and the three hundred and sixty-five limbs of their bodies, that they be not able to proceed in the stadium in the hour of necessity of the crown.-magical words- Hold back the spirit, the purpose, the sinews of the aforesaid Antiokhos and Hierax and Kastor, that they do not take a crown in the stadium, but bind them entirely, that they be not able to proceed in the stadium in the hour of necessity of the crown, as the great god may direct. – magical words Abrasax- Bind, bind around, bind back, hold back the running, the spirit, the legs, the sinews, the feet of Antiokhos whom Tabekh bore, and of Hierax whom Tamin bore, and of Kastor also called Dioskoros whom Tekosis bore. – magical words- Bind, bind back, bind together, hold back Antiokhos and Hierax and Kastor also called Dioskoros. Bind their feet, sinews, legs, spirit, excellence, the three hundred and fifty-five limbs of their bodies and souls, that they be not able to proceed in the stadium, but remain like stones, unmoving, un-running. By force, by force, by force. Bind, bind the aforesaid, as I asked, by force.'

Published: R.S.O. Tomlin, 'Remain Like Stones, Unmoving, Un-Running': Another Greek Spell Against Competitors in a Foot-Race,' in *Zeitschrift Für Papyrologie und Epigraphik*, Vol. 160, 2007.

Bronze Statue of the Apollo Belvedere - AM.0127

Origin: Mediterranean

Circa: 100 AD to 300 AD

Dimensions: 9.25" (23.5cm) high

£120,000.00

The Apollo Belvedere is the popular name for the Pythian Apollo, a classical masterwork originally sculpted in bronze by the Greek sculptor Leochares in the 4th century BC. The piece was greatly admired in the classical world, and was copied at least once by Roman sculptors in the early days of the Roman Empire. However, the piece was then lost following the sacking of Rome, and was not recovered until the 15th century when the marble copy currently in the Vatican was recovered near Rome.

The theme is simple. The sculpture depicts the youthful Apollo, who has been called upon to slay the dread sea-monster Python (from which the name of the modern snake is derived). Having just released the arrow from his bow, he stands in heroic pose with his arrow hand by his side, his weight slightly on the right foot, his eyes focused upon his distant quarry, his hair (banded with a strophium) blowing in the breeze and his chlamys (toga) flapping languidly around his muscular frame. Since the rediscovery of the piece, it has become known as perhaps the ultimate classical Greek sculpture, embodying all the heroic values of the divine and the physical perfection of the human. However, there are few copies of the sculpture that predate the Italian Renaissance, which is why the current piece is of some significance. The casting is of good quality, with only minor flaws, and includes an integral base. The patina – which has been partly restored – adds to the gravitas of the sculpture. The date of the figure makes it a very early representation of a work which later fuelled the European Renaissance, making this an attractive, desirable and important masterwork of Roman art.





Roman Marble Head of Caesar - AM.0235

Origin: Mediterranean

Circa: 1 st Century AD

Dimensions: 9.5" (24.1cm) high x 6.25" (15.9cm) wide

£36,000.00

This imperial portrait head originates from one of the North African provinces of the Roman Empire. From the time of Augustus onwards the imperial family and its circle monopolised official public statuary. Imperial portraits were displayed in *sebasteia*, or temples of the imperial cult. Along with coins, sculpture was the preferred means of disseminating the emperor's image. Scholars believe that official portraits were created in the capital city of Rome and disseminated across the empire to serve as prototypes for local workshops. Despite this attempt at uniformity, local stylistic traits could not be suppressed and there was great regional variety across the empire.

This marble bust depicts Julius Caesar whose military and political career witnessed the transition between the end of the Roman Republic and the foundation of the Empire. Renowned for his military conquests in Gaul and his attempted invasion of Britain in 55 B.C., Caesar soon won immense popular support. As a member of the triumvirate his reputation grew, and led to his victory in the civil war that followed the break-up of this partnership. In popular imagination Caesar is perhaps most notorious for the manner of his death, assassinated on the Ides of March, 44 B.C. by a group of aristocrats who feared his growing authority. Ironically, for these defenders of Republicanism, their actions only speeded the demise of the Republic. A second civil war followed and the Empire then became consolidated under Caesar's adopted son Octavius, later known as Augustus.

Partly in reaction to the popular outrage at Caesar's murder, the Senate decided to deify him in 42 B.C. Marble busts proliferated and this piece is a particularly fine example of the phenomenon. The head is tilted slightly to the right and the gaze is pensive. There is a suggestion of clothing at the base of the neck but the block of marble retains a slightly unfinished appearance that adds to its charm. Carved in very high relief, rather than in the round, the surface has an attractive warm patina.





ANCIENT
BRONZES



Roman Bronze Sculpture of Mercury - FZ.023

Origin: Mediterranean

Circa: 1 st Century AD to 2 nd Century AD

Dimensions: 3.5" (8.9cm) high x 2" (5.1cm) wide

£15,000.00

Mercury (the Greek Hermes), messenger of the gods, was the patron deity of travelers, gamblers, tricksters and businessmen. In this magnificent small statue, he is shown nude, wearing the winged hat which allowed him to travel swiftly and carrying a money sack, a symbol of promised prosperity.

Iberian Bronze Votive Sculpture of a Woman - FZ.005

Origin: Spain

Circa: 600 BC to 400 BC

Dimensions: 3" (7.6cm) high x 1.625" (4.1cm) wide

£15,000.00

This charming bronze depicts a female of slender form. The most striking features are the outstretched arms with disproportionately large hands, held out in a gesture of supplication. The slightly bent knees reinforce this attitude of devotion or subservience to a higher being.



Hellenistic miniature bronze toiletry vessel shaped as a female head - FF062

Origin: Mediterranean

Circa: 300 BC to 100 BC

Dimensions: 3.85" (9.8cm) high

£15,000.00

This vase was probably used to contain ointments or perfumed oils and although it's creation is inspired by Greek Hellenistic prototypes, its craftsmanship is typically Etruscan. It was made in the 3rd century BC, probably in a workshop in Orvieto or Vulci, known at the time for their refined bronze products. Made with the lost-wax casting method, this small bronze container is fashioned in the form of a woman's head. The delicately modeled face, pensive and gentle, is meticulously engraved with a burin, while her hair is gently held back in a typically Classical style. There is a tall and thin handle at the back to facilitate pouring the liquid. The craftsmanship of the vase is typically Etruscan, but its form is borrowed from certain Hellenistic period vessels: bronze cast perfume vases and oinochoes (wine jugs), of similar dimensions and also shaped like a woman's head, that were made in Greece in the late 4th and early 3rd centuries BC.

Roman period bronze figurine of a bird - FF092

Origin: Mediterranean

Circa: 300 AD to 400 AD

Dimensions: 3" (7.6cm) high x 5" (12.7cm) wide

£7,500.00

Cast bronze alloy bird figurine, probably of votive nature, dating to the late Roman period. This unidentified bird –presumably an eaglet- is depicted with short curved beak and a rounded vivid eye visible on either sides of the head. All over the body, as well as the head, curved incisions represent the feathers whereas particular attention has been given to the wings. The fledgling is obviously shown, with great naturalism, in one of its first attempts of trying to awkwardly spread its wings. On the lower part two protruding lugs are a possible indication that the figurine was mounted on to another object. Roman Sculpture, with artists from across a huge empire and changing public tastes over centuries, is above all else, remarkable for its sheer variety and eclectic mix. The art form blended the idealised perfection of earlier Classical Greek sculpture with a greater aspiration for realism and absorbed artistic preferences and styles from the East but also from the local Etruscan art. As with Greek sculpture, the Romans worked stone, precious metals, glass and terracotta but favoured bronze and marble above all else for their finest work. However, as metal has always been in high demand for re-use, most of the surviving examples of Roman sculpture are in marble. Roman sculpture did, however, begin to search for new avenues of artistic expression, moving away from its Etruscan and Greek roots, with artists seeking to capture and create optical effects of light and shade for greater realism.



Hellenistic Bronze Goblet - SF.021

Origin: Mediterranean

Circa: 300 BC to 100 BC

Dimensions: 4.6" (11.7cm) high x 3.3" (8.4cm) wide

£4,500.00



Bronze Chalice - LK.064

Origin: Mediterranean

Circa: 300 BC to 100 BC

Dimensions: 5.50" (14.0cm) high x 4.9" (12.4cm) wide

£5,600.00



Hellenistic Bronze Goblet - SF.020

Origin: Mediterranean

Circa: 300 BC to 100 BC

Dimensions: 3.3" (8.4cm) high x 2.8" (7.1cm) wide

£6,500.00



Pair of Roman Bronze Lion Roundels with Handles - SF010

Origin: Ein Gedi, Israel

Circa: 1st Century AD to 3rd Century AD

Dimensions: 7.4" (18.8cm) high

£8,000.00



Bronze hand holding dagger - PH.0152

*Origin: Mediterranean
Circa: 300 BC to 100 AD*

£3,000.00



Bronze bust of a ram - PH.0147

Origin: Mediterranean

Circa: 300 BC to 100 BC

Dimensions: 4.75" (12.1cm) high

£8,000.00



Hellenistic Bronze Arm Band or Vase Handle - LK.281

*Origin: Mediterranean
 Circa: 300 BC to 100 BC
 Dimensions: 4.92" (12.5cm) high x 4.92" (12.5cm) wide*

£1,800.00



Hellenistic Bronze Arm Band - LK.282

*Origin: Mediterranean
 Circa: 300 BC to 100 BC
 Dimensions: 5.31" (13.5cm) high x 5.31" (13.5cm) wide*

£1,800.00



SMALL
ARTEFACTS



Roman Glass Jug - SF.260

Origin: Mediterranean

Circa: 1st Century AD to 3rd Century AD

*Dimensions: 7.8" (19.8cm) high x
4.6" (11.7cm) wide*

£6,500.00

Roman bust of a philosopher - OF069

Origin: Mediterranean

Circa: 100 AD to 300 AD

Dimensions: 2.65" (6.7cm) high x 2.2" (5.6cm) wide

Medium: Stone

£5,600.00





Roman Green Blown Glass Jar - SF.271

Origin: Bethlehem

Circa: 2nd Century AD to 3rd Century AD

Dimensions: 3.25" (8.3cm) high x 3.1" (7.9cm) wide

£500.00

Roman Blue Glass Sealed Vessel - SF.277

Origin: Mediterranean

Circa: 100 AD to 400 AD

Dimensions: 2" (5.1cm) high

£7,500.00



Pair of Roman Gold Cupid Earrings - OS.456

Origin: Mediterranean

Circa: 100 AD to 300 AD

Dimensions: 1.1" (2.8cm) high

£3,300.00



Terracotta head of the god Pan - CB.08

Dimensions: 7.5" (19.1cm) high

£10,000.00



Greek Terracotta Lyre Player - PF.5556

Origin: Mediterranean

Circa: 225 BC to 175 BC

Dimensions: 10.5" (26.7cm) high x 3.75" (9.5cm) wide

£9,000.00



ANCIENT
POTTERY



Cypriot Painted Terracotta Vessel - SF.054

Origin: Eastern Mediterranean

Circa: 900 BC to 700 BC

Dimensions: 8" (20.3cm) high

£3,600.00



Bronze Age Cypriot Painted Terracotta Amphora - SF.323

Origin: Cyprus

Circa: 1500 BC to 1250 BC

Dimensions: 19" (48.3cm) high

Additional Information: This Bronze Age Vessel was Found in Jordan

£15,000.00

The shape of this vessel is both aesthetically pleasing and practical for its intended use for storage. The pointed bottom would have been planted into the ground for stability, leaving the upper two thirds of the vessel clear. In an amphora of this size, and especially with its wide opening, it is most likely that it held grain or other foodstuffs. The terracotta is typical of the light cream coloured clay produced by the Cypriot climate. The ovoid body of the amphora is emphasized by its geometric decoration, bands of black pain. This is typical of early Cypriot pottery and shows artistic links to the contemporaneous pottery being produced on the Greek mainland.



Gnathian black-glazed Epichysis - OF.209

Origin: South Italian

Circa: 400 BC to 300 BC

Dimensions: 7.0" (17.8cm) high x 3.0" (7.6cm) wide

Style: Gnathian

Medium: Terracotta

£5,000.00

Gnathian vases are a type of ancient South Italian ceramic production and vase painting of the 4th century BC. Their production began in Apulia around 370/360 BC and they are conventionally named after the ancient city of Gnathia (now Egnazia) on the coast of modern-day Eastern Puglia. It was in this location that the first examples of this particular style were discovered in the mid-19th century. Such vessels were produced in southern Italy for around one hundred year, from the mid 4th century B.C. until the late following century. With their glossy black glaze, and the frequent presence of gadroons and plastic edges, they tend to imitate metal ware. Typical of Gnathia vases is the application of different paints directly onto the glazed vase body. Additionally, internal details could be added by incision.

The themes depicted include erotes, images from the life of women, theatre scenes and Dionysian motifs. Figural, painting is often limited to the upper half of the vessel body, while the bottom half often bears only an ornamental decoration. Epichysis is a kind of jug with a squat body, a high slender neck ending in a pinched beak-spout tilted sharply upward, and a high raised handle that slightly protrudes from the spout; Epichyses were used to serve wine or to fill oil lamps through their accurate spout. Our example is entirely black-glazed (except for the two clay-red colored bands that embellish the foot), and beautifully decorated: the high quality of the black glaze (glazed during the firing process) provides an ideal support for the decorative patterns painted in white or brownish/gold yellow highlights that occupy the belly of the vessel. The decoration is arranged in friezes whereas the main decor consists of a garland of alternating vine leaves and grapes.



Attic black-Figure Lekythos - OF.143

Origin: Mediterranean

Circa: 500 BC to 400 BC

Dimensions: 6.5" (16.5cm) high

£36,000.00

The lekythos was used in antiquity for storing oil, especially olive oil. The body is narrow with a single handle attached to the neck. Often found in tombs, this type of vessel could have a funereal purpose and was sometimes used to carry the oil that anointed the bodies of the dead. The obverse depicts two warriors engaged in a fight. The armour is elaborate with crested helmets and large shields. A sense of movement is conveyed by their interlocking legs and animated poses. To either side stands an older male in long robes, each holding a staff or perhaps a spear. They appear to be judging the competition in progress and their robes are highlighted with white pigment. This is a superb vessel, notable for the delicacy of the painting.

Apulian red-figure hydria - CB.72

Origin: Southern Italy

Circa: 400 BC to 300 BC

Dimensions: 12.1" (30.7cm) high

£42,000.00

The archaeology of ancient Apulia (the south-eastern tip of the Italian peninsula) has remained in relative obscurity until the last few decades. Apulian vase painting though happens to be a better studied sector, divided into two main categories: Apulian geometric pottery and Apulian red figure pottery. Apulian red-figure ceramics was the leading South Italian vase painting practice between 430 and 300 BC. Of the more or less 20,000 existent South Italian red-figure vases, half are of Apulian production, while the remaining originate from the four other main production-centres: Paestum, Campania, Lucania and Sicily. The main production centre was Taras, the only large Greek polis in Apulia, out of which emerged two main styles of decoration, the "Plain Style" and the "Ornate Style" (also know as "Rich Style"). The first largely avoids any additional colouring and was mostly used for the decoration of bell and column kraters and vessels of rather small proportions. The decoration remains throughout quite simple, with groups usually of one to four figures, while the decorative motifs mainly focus on mythological imagery. The back and secondary sides of the kraters usually depict cloaked youths. In the second half of the 4th century, the Plain Style became increasingly similar to the ornate one. The ceramists of the Ornate Style had a distinct preference for vessels of larger dimensions, with space for larger and complicated compositions, such as volute kraters, amphorae, loutrophoroi and hydriai. Compositions contained up to 20 figures, often arranged in two or more registers.

The figures frequently appear to be floating on the background. Colouring was used copiously, especially red, gold/yellow and white. A large number of these vases were specifically created as grave offerings and many of the scenes have themes related to the entourage of Dionysus or Aphrodite, and are thus directly connected to certain local funerary traditions and cults, where the ideas of an afterlife is frequently implied or even directly expressed. Naked male figure of monumental proportions, seated on the drapery of his himation, crowned, holding a thyrsos on the left hand and a kalathos on the extended right, faces a female figure in rapid movement, richly dressed and bejeweled, carrying a chest and a bucket. The scene with all probability depicts Adonis, a popular figure at the time, during the Adonia, a private rather than state festival, exclusively celebrated by women mourning the death of Adonis. On the reverse, two figures of youths in conversation, each draped in himation and holding a staff.





Origin: Southern Italy

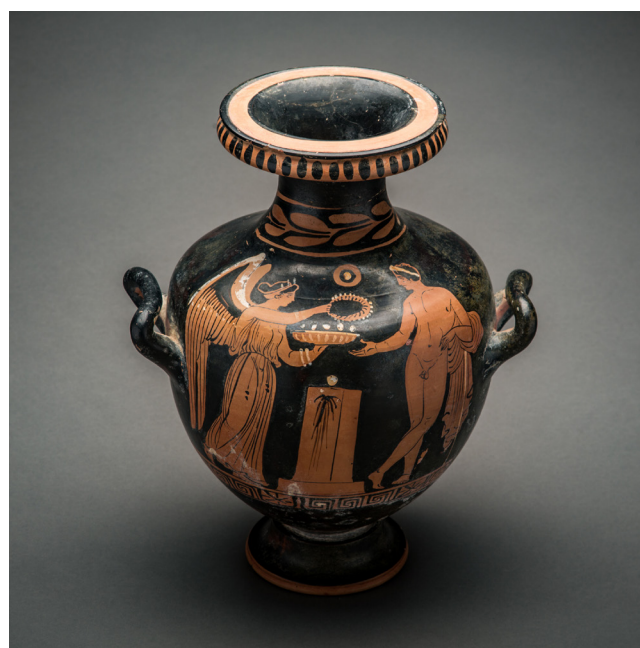
Circa: 400 BC to 300 BC

Dimensions: 12.1" (30.7cm) high

£42,000.00

An essential vessel for anyone wishing to partake in the Bacchic pastime of wine-drinking, this wide-mouthed bell krater was specifically designed for holding large quantities of liquid; as it was considered barbaric for wine to be drunk neat (and a privilege only enjoyed by Bacchus/Dionysus and his entourage who could handle such a level of intoxication) wine would be mixed with water, usually one part to three. As such, craters provided an ideal large surface area for decoration, and as wine was of utmost importance to the Symposium, kraters would usually take centre place, and as such, the decoration of such vessels were geared towards such gatherings and attempted to provide subject matter for philosophical debate, or more usually, for titillation. The obverse of the krater depicts a draped female resting her weight on her left leg before a naked seated male, possibly a young Dionysius, for he holds a thyrsus, an attribute of the god. She carries a thyrsus in her left hand also, and a tambourine in her right. This is suggestive of her providing entertainment for the seated male, while also providing entertainment for those viewing the krater. The male holds a phiale in his right hand ready for wine to be poured in (the decoration here echoing what would have been going on while wine was being mixed in the krater) and a thyrsus in his left. His curly black hair is arranged beneath a fillet. It could be that this is a mythological scene, for instead of being depicted in the usual setting of a Symposium, inside the men's room at a private residence, sat upon couches, the small white dots painted beneath the female's foot and also beneath the male figure are the subtle representations of rocks, thus placing this scene in an outside setting.

The figures are flanked by a palmette design beneath each handles and a meander motif encircles the base while a laurel motif runs beneath the rim. The reverse shows two young draped males facing one another, each holding a staff before them. There is a four-quarter disc in the field behind the figures' heads, possibly representing a shield. It could be that these figures are returning warriors, for they wear the traveller's cloak and hold staffs that usually symbolise such an activity. The condition and preservation of this vessel is particularly good. As illustrated in the photographs, there has been an "invisible" repair made to the rim, as there has been to the foot. Both handles are preserved, which is rare, and there are no chips to the main body. The quality of the decoration is also very fine, especially the drapery of the figures. The painter shows his skilled use of the thin brush used for such details. His care can also be seen for the meander boarder around the base of the vessel, for it is even and exhibits very straight lines. The use of white paint on the obverse of the vessel for additional details, such as the jewelry of the woman, and as added highlights to the scenery is indicative of this vessel having been painted in Greek occupied South Italy (Magna Graecia.) The artist's skill can especially be seen on these two figures, the rendering of the male's anatomy is particularly striking for he has depicted his torso as in contraposto, and has taken note of how the muscles react to such a position. This vessel is a beautiful example of a krater from this period, and to have it in such a well preserved condition is extremely rare.





Apulian Red-Figure Pelike - FF060

Origin: Mediterranean

Circa: 400 BC to 300 BC

Dimensions: 13.88" (35.3cm) high

£27,000.00

A Pelike is a type of amphora with two handles, where the broadest part of its body is below the mid-point of its height. The shape of the vessel was originally designed as a storage receptacle for liquids, particularly oil and wine, but it is likely that elaborately decorated examples such as this one served a funerary purpose. Indeed, the excellent level of preservation suggests this also. The obverse depicts a seated draped female, with her hair pulled high beneath a sakkos. Her left foot is raised slightly in front of the right and she holds a mirror in her raised right hand. This is a common motif on funerary vessels. In her left hand she holds a phiale in a movement of gesture towards a winged representation of Eros. The god wears a similar sakkos, clutching a fan in his right and a tambourine in his left. A fillet is depicted in the field above the female and a rosette hovers above the god of love. As is typical for South Italian vases, details are added with white paint to accent the decoration. The figures are flanked on either side by a palmette design. Around the rim of the neck is a band of rosette and dotted ovolo motifs, whilst the base is encircled by the meander design. The reverse depicts two draped males facing one another with a possible shield between them. The figure on the left holds a staff in his right hand, while the figure on the right has both his arms wrapped in the drapery. It could be that this is the deceased figure, for bodies would be completely wrapped in their cloaks prior to their cremation or interment. It could be that the figure on the left is a depiction of him in his life, and now he faces his death – with the addition of the shield, it could be that he died in war. The damage to this vessel is minimal. There is only one slight crack on the rim. The quality of the obverse painting is wonderful and highly detailed. It was usual for two artists to work on a vessel, one senior and one junior. The different hands can be seen when comparing both sides of this vessel making it very interesting. It was also crafted by a master potter, for the shape is smooth and regular and the foot is completely flat. It is a striking piece both in terms of its decoration and shape, but especially more so due to its near perfect preservation



Apulian Red-Figure Bell Krate - AM.0033

Origin: Mediterranean

Circa: 400 BC to 300 BC

Dimensions: 12.1" (30.7cm) high

£65,000.00

An essential vessel for anyone wishing to partake in the Bacchic pastime of wine-drinking, this wide-mouthed bell krater was specifically designed for holding large quantities of liquid; as it was considered barbaric for wine to be drunk neat (and a privilege only enjoyed by Bacchus/Dionysus and his entourage who could handle such a level of intoxication) wine would be mixed with water, usually one part to three. As such, craters provided an ideal large surface area for decoration, and as wine was of utmost importance to the Symposium, kraters would usually take centre place, and as such, the decoration of such vessels were geared towards such gatherings and attempted to provide subject matter for philosophical debate, or more usually, for titillation. The obverse of the krater depicts a draped female resting her weight on her left leg before a naked seated male, possibly a young Dionysius, for he holds a thyrsus, an attribute of the god. She carries a thyrsus in her left hand also, and a tambourine in her right. This is suggestive of her providing entertainment for the seated male, while also providing entertainment for those viewing the krater. The male holds a phiale in his right hand ready for wine to be poured in (the decoration here echoing what would have been going on while wine was being mixed in the krater) and a thyrsus in his left. His curly black hair is arranged beneath a fillet. It could be that this is a mythological scene, for instead of being depicted in the usual setting of a Symposium, inside the men's room at a private residence, sat upon couches, the small white dots painted beneath the female's foot and also beneath the male figure are the subtle representations of rocks, thus placing this scene in an outside setting.

The figures are flanked by a palmette design beneath each handles and a meander motif encircles the base while a laurel motif runs beneath the rim. The reverse shows two young draped males facing one another, each holding a staff before them. There is a four-quarter disc in the field behind the figures' heads, possibly representing a shield. It could be that these figures are returning warriors, for they wear the traveller's cloak and hold staffs that usually symbolise such an activity. The condition and preservation of this vessel is particularly good. As illustrated in the photographs, there has been an "invisible" repair made to the rim, as there has been to the foot. Both handles are preserved, which is rare, and there are no chips to the main body. The quality of the decoration is also very fine, especially the drapery of the figures. The painter shows his skilled use of the thin brush used for such details. His care can also be seen for the meander boarder around the base of the vessel, for it is even and exhibits very straight lines. The use of white paint on the obverse of the vessel for additional details, such as the jewelry of the woman, and as added highlights to the scenery is indicative of this vessel having been painted in Greek occupied South Italy (Magna Graecia.) The artist's skill can especially be seen on these two figures, the rendering of the male's anatomy is particularly striking for he has depicted his torso as in contraposto, and has taken note of how the muscles react to such a position. This vessel is a beautiful example of a krater from this period, and to have it in such a well preserved condition is extremely rare.









Paestum red-figure bell crater - AM.0018

Origin: Mediterranean

Circa: 400 BC to 300 BC

Dimensions: 16.7" (42.4cm) high

£48,000.00

The wide-mouthed bell krater was designed for mixing wine with water. This superb vessel may have been utilised at a symposium, or drinking party, an occasion for philosophical discussion as well as drinking and music.

The obverse depicts two warriors, both turned towards a draped male figure standing on the viewer's left. This figure, wearing a sakkon, gesticulates at the nearest warrior, who leans back in a relaxed fashion with his legs crossed and his left arm resting on his shield. The second warrior holds his shield high on his shoulder and both wear short belted patterned tunics and helmets. The figures are flanked on both sides by a palmette complex. A laurel design adorns the band beneath the rim, and a meander motif is repeated around the lower register.

The reverse shows two young draped males turned towards a third male, perhaps a tutor, who motions with his hands. The form of the composition mirrors that of the obverse. A wreath and a rectangular object, possibly a pinax (votive plaque), are depicted in the field. Again, a palmette complex frames these wonderfully animated figures. A tongue motif surrounds the handles.





Apulian Red-Figure Bell Krater - AM.0022

Origin: Mediterranean

Circa: 400 BC to 300 BC

Dimensions: 12.3" (31.2cm) high

£30,000.00

An essential vessel for anyone wishing to partake in the Bacchic pastime of wine-drinking, this wide-mouthed bell krater was specifically designed for holding large quantities of liquid; as it was considered barbaric for wine to be drunk neat (and a privilege only enjoyed by Bacchus/Dionysus and his entourage who could handle such a level of intoxication) wine would be mixed with water, usually one part to three. As such, craters provided an ideal large surface area for decoration, and as wine was of utmost importance to the Symposium, kraters would usually take centre place, and as such, the decoration of such vessels were geared towards such gatherings and attempted to provide subject matter for philosophical debate, or more usually, for titillation. The obverse of the krater depicts a draped female resting her weight on her left leg before a naked seated male, possibly a young Dionysius, for he holds a thyrsus, an attribute of the god. She carries a thyrsus in her left hand also, and a tambourine in her right. This is suggestive of her providing entertainment for the seated male, while also providing entertainment for those viewing the krater. The male holds a phiale in his right hand ready for wine to be poured in (the decoration here echoing what would have been going on while wine was being mixed in the krater) and a thyrsus in his left. His curly black hair is arranged beneath a fillet. It could be that this is a mythological scene, for instead of being depicted in the usual setting of a Symposium, inside the men's room at a private residence, sat upon couches, the small white dots painted beneath the female's foot and also beneath the male figure are the subtle representations of rocks, thus placing this scene in an outside setting.

The figures are flanked by a palmette design beneath each handles and a meander motif encircles the base while a laurel motif runs beneath the rim. The reverse shows two young draped males facing one another, each holding a staff before them. There is a four-quarter disc in the field behind the figures' heads, possibly representing a shield. It could be that these figures are returning warriors, for they wear the traveller's cloak and hold staffs that usually symbolise such an activity. The condition and preservation of this vessel is particularly good. As illustrated in the photographs, there has been an "invisible" repair made to the rim, as there has been to the foot. Both handles are preserved, which is rare, and there are no chips to the main body. The quality of the decoration is also very fine, especially the drapery of the figures. The painter shows his skilled use of the thin brush used for such details. His care can also be seen for the meander boarder around the base of the vessel, for it is even and exhibits very straight lines. The use of white paint on the obverse of the vessel for additional details, such as the jewelry of the woman, and as added highlights to the scenery is indicative of this vessel having been painted in Greek occupied South Italy (Magna Graecia.) The artist's skill can especially be seen on these two figures, the rendering of the male's anatomy is particularly striking for he has depicted his torso as in contraposto, and has taken note of how the muscles react to such a position. This vessel is a beautiful example of a krater from this period, and to have it in such a well preserved condition is extremely rare.









Greek Attic Black-Figured Mastoid Cup - LA.505

Origin: Greece

Circa: 530 BC to 510 BC

Dimensions: 3.75" (9.5cm) high

Additional Information: Attributed to the Louvre Group

£25,000.00

The ancient Greeks pioneered decorating vases in such a way that the composition of the design reflected the architectonic shape of the vessel. This aesthetic concern is seen to best advantage in this cup in which the black glaze emphasizes the bottom and top of the vessel and frames the continuous band of figural decoration which unfolds around the body of the vessel. That figural band is treated as if it were a Greek Ionic frieze which continually wraps itself around the vessel in an uninterrupted manner. The principal subject is Dionysos, god of wine and the revel, who is depicted as a bearded figure, luxuriously draped in a himation, with his long hair decorated with a wreath of ivy leaves.

In his outstretched left hand he holds a rhyton, a deluxe cup for drinking wine. To the left and right are figures of Maenads who frame Dionysos by moving in opposite directions. They turn their heads back and cast their glance at the god. Each Maenad wears a long chiton and has her hair arranged in a sakkos, a kind of Greek snood. Maenads, as the female companions of Dionysos, personified release from earthly cares brought about by wine. They were often depicted, as here, dancing in ecstasy. To that end the Maenad to the right is playing krotala, an ancient form of castanets. This trio of figures is balanced by a second group of three figures, all satyrs. Satyrs are composite beasts who, as here, were often depicted nude with full beards, tails, horse-legs for feet, and pointed, animal ears.

In Greek art, satyrs are often depicted as companions of Dionysos, and symbolize passion, not reason. The first of the satyrs moves to the left, holding another wine-drinking vessel, in his outstretched right hand. He turns his head back and gestures to one of the Maenads with his extended left hand. His two companions, moving to the right, dance energetically with feet and arms raised in the air. Such a vessel was doubtless used at symposia, or drinking parties. The complete lack of handles doubtless made it easier for its owner to hold this cup at random and easily direct it to his mouth by means of the subtle stripe of red around the vessel's lip.



Faliscan Red-Figure Kylix - PF.5519

Origin: Magna Graecia

Circa: 230 BC to 360 BC

Dimensions: 10.5" (26.7cm) high

£36,000.00

A kylix is a vessel with a wide mouth, a short, broad body that tapers into a footed base that was employed primarily for consuming wine. Handles on either side facilitate the raising and lowering of the vessel as the holder sips the contents. This gorgeous Attic red-figure kylix was likely used during a symposium, an Ancient Greek drinking banquet for men where the finest painted pottery vessels were utilized. Wine mixed with water would have filled the shallow bowl of the cup, and as the drinker finished the wine, the painted image as the bottom of the bowl would become visible.

Here, a long-haired satyr kneels on his right knee and reaches with both arms into a large pithos, shown only partially, from which he is undoubtedly drawing wine. In this action, the satyr is one step ahead of the drinker who must now attempt to refill his empty kylix. Scenes of revelry echoing the symposia are typical decorations for such vessels, and satyrs specifically symbolize the effects of the wine on the men, turning them into animals. A formidable composition, the arch of the satyr's back echoes the frame of the painted scene and further emphasizes the roundness of the kylix. This particular shape kylix, with its off-set lip, is known to scholars as Type C, a shape that was relatively popular from around 490 to 460 B.C. and that was often painted black on the exterior without adornment, as is the case with this splendid work.



Terra Sigillata - HB.1003

Origin: Mediterranean

Circa: 2nd Century AD to 3rd AD

Dimensions: 2.2" (5.6cm) high 4.2

£5,000.00

Red-glazed gloss ware footed bowl with decoration in barbotine: vines with grapes and birds.

Terra sigillata is an archaeological term that refers to a specific type of both plain and decorated tableware made in Italy and in Gaul (France and the Rhineland) during the Roman Empire. These vessels have glossy surface slips ranging from a soft lustre to a brilliant glaze-like shine, in a characteristic colour range from pale orange to bright red; they were produced in standard shapes and sizes and were manufactured on an industrial scale and widely exported. Usually roughly translated as 'sealed earth', the meaning of 'terra sigillata' is 'clay bearing little images' (Latin sigilla). The archaeological term is applied, however, to plain- surfaced pots as well as those decorated with figures in relief.

Terra Sigillata industries grew up in areas where there were existing traditions of pottery manufacture and where the clay deposits proved suitable, while their distribution casts light on aspects of the ancient Roman economy.

Terra Sigillata bowl with floral decorations and two inscriptions - CB.3136

Circa: 2nd Century AD to 3rd Century AD

£3,300.00

A beautifully well preserved Terra Sigillata bowl with barbotine floral decorations and two inscriptions. An exceptionally rare item due to the double inscription. Slightly raised lip, marked by a band, with two rows of points/pearls underneath. Floral decoration with sprigs and flowers. Geometric decoration on the base.

Inside the bowl, seal:

CAR OF
CAR[THAGINENSES] OF[FICINAE]
“Workshops of Carthage”

Under the shoulder of the vase, barbotine inscription:

CM FECIT
“Done by CM”





Terra Sigillata footed bowl - HB.1004

Origin: Mediterranean

Circa: 2nd Century AD to 3rd Century AD

Dimensions: 3" (7.6cm) high x 7.6" (19.3cm) wide

Style: Roman

£7,000.00

Terra sigillata bowl with floral decoration in barbotine.

Terra sigillata is an archaeological term that refers to a specific type of both plain and decorated tableware made in Italy and in Gaul (France and the Rhineland) during the Roman Empire. These vessels have glossy surface slips ranging from a soft lustre to a brilliant glaze-like shine, in a characteristic colour range from pale orange to bright red; they were produced in standard shapes and sizes and were manufactured on an industrial scale and widely exported. Usually roughly translated as 'sealed earth', the meaning of 'terra sigillata' is 'clay bearing little images' (Latin sigilla). The archaeological term is applied, however, to plain-surfaced pots as well as those decorated with figures in relief. Terra Sigillata industries grew up in areas where there were existing traditions of pottery manufacture and where the clay deposits proved suitable, while their distribution casts light on aspects of the ancient Roman economy.





COINS

ELECTRUM



Mysian Electrum Stater of Lampsakos - LC.157

Origin: City of Lampsakos

Circa: 500 BC to 450 BC

Weight: 16.2g

Collection: Classical

£18,000.00

Obverse: Forepart of a Pegasus facing left, surrounded by a grapevine.

Reverse: Quadripartite incuse square.

Mysia was an ancient district in northwest Anatolia (modern Turkey) adjoining the Sea of Marmara on the north and the Aegean Sea on the west. Mysia designated a geographic rather than a political territory and encompassed Aeolis, Troas, and the region surrounding the great city-state Pergamum. Lampsakos, originally called Pityussa, was a Mysian city located on the southern shore of the Hellespont opposite Kallipolis. It had a good harbor, and was said to have been founded by the Milesians or the Phokaians. During the 6th and 5th c. B.C. it belonged to Lydia, and then to the Persians; it joined the Athenian League, paying 12 talents, and was an object of contention among the Athenians, Spartans and Persians from 411 B.C. until the Hellenistic period. Ultimately, it allied with Rome in 190 B.C. and prospered thereafter.

This stunning hand-struck coin reveals an expertise of craftsmanship and intricate sculptural detail that is often lacking in contemporary machine-made currencies. This magnificent coin is a memorial to the ancient glories of Lampsakos and greater Mysia passed down from the hands of civilization to civilization, from generation to generation

GOLD



Repoussé Gold Roundel Depicting Emperor Septimius Severus - OS.241

Origin: Mediterranean

Circa: 196 AD (7th imperial acclamation)

Dimensions: 2.15" (5.5cm) wide

£58,000.00

This spectacular sheet gold roundel depicts the Roman Emperor Septimius Severus, who reigned between 192-211 AD. Born in the Roman African Province (modern-day Libya), he rose through the ranks because of his military success and an advantageous marriage to the educated Julia Domna. Ruling for an impressive eighteen years, he died at York in England whilst on campaign. He is best remembered for his military reforms which included raising army pay, allowing soldiers to marry and introducing greater opportunities for promotion through the ranks.

The roundel depicts the bust of Septimius, crowned with a wreath and facing right. He is shown with his distinctive forked-beard, a full head of curls and military dress.

The inscription reads (from left to right):

L SEPT SEV PERT AVG IMP VIII

L[VCIVS] SEPT[IMIVS] SEV[ERVS] PERT[INAX] AVG[VSTVS]
IMP[ERATOR] VII

Lucius Septimius Severus Pertinax Augustus, acclaimed Emperor for the seventh time.

The whole design is encircled with a border of repousse circles. Two small holes, on the upper edge, would have been used to attach the roundel to a chain or garment. This is an extremely rare and well-preserved object of great historical and aesthetic value.



Gold Ochradrachm Depicting Queen Arsinoe II - LC.155

Origin: Alexandria, Egypt

Circa: 276 BC to 261 BC

Weight: 28g

Condition: Extra Fine

£18,000.00

Obverse: Veiled Bust of Arsinoe II crowned with a diadem, with hair pulled back and secured in a bun, which is visible beneath her veil. There is a horn curled around her ear. The horn was the symbol of the god Zeus-Ammon and implies that the queen was in fact, a goddess on earth. Inscription: K (die sequence letter)

Reverse: Double cornucopia bound with a fillet, filled with the fruits of Egypt.

Inscription: ARSINOES PHILADELPHOU

Translation: (coin of) Arsinoe (wife of) Philadelphus.

Arsinoe II was the sister and wife of Ptolemy II Philadelphus, pharaoh of Ptolemaic Egypt from 283 to 246 BC. Both Arsinoe and Ptolemy II were children of Ptolemy I Soter, the Macedonian Greek general of Alexander the Great who founded the Ptolemaic Kingdom after the death of Alexander, and queen Berenice I, originally from Macedon in northern Greece. Arsinoe was given the unprecedented Egyptian title “King of Upper and Lower Egypt”, marking her a full pharaoh from 277 to 270 BC. According to Posidippus of Pella, Arsinoe won three chariot races at the Olympic Games, possibly in 272 BC.

Bactrian Gold Stater of Diodotos I and II - LC.235

Origin: Mint A (Ai Khanoum)

Circa: 250 BC to 230 BC

Weight: 8.2g

£6,000.00



Circa: 68 AD to 69 AD

£85,000.00

A well centred and well preserved example of one of the most rare coins of the Ancient world, an aureus struck under the seven months of the reign of Galba, during the crisis after the death of Nero.

July 68 – January 69, 7.3 g.

OBVERSE

Laureate head of Galba, to the right.

Lettering: IMP SER GALBA - CAESAR AVG

Transcription: IMP[ERATOR] SER[VIVS] GALBA - CAESAR AVG[VSTVS]

Translation: The Supreme Commander Servius Galba Caesar Augustus.

REVERSE

Livia, draped, standing to the left, holding patera in her right hand and a vertical sceptre in the left.

Lettering: DIVA - AVGVSTA

Translation: The Goddess Augusta.

Born in a noble family (his ancestors had already been consuls in 200 BC), Servius Galba was the first Emperor to reign during the “year of the four Emperors”, the succession crisis following the death of Nero in AD 68, when four men rapidly succeeded to each other on the throne. He reigned for seven months, becoming the first Emperor not belonging to the Julio-Claudian dynasty.

After having fulfilled a number of military and administrative roles in the Roman State, Galba retired under the reign of Claudius around AD 49, only to be recalled to service by Nero around AD 60. In the following years he rose to prominence while Nero became more and more unpopular, leading to the final crisis in AD 68. As a sign of his dissent against the Emperor, during that year Galba refused the title of ‘General of Caesar’, with its connotation of connection and allegiance to the Emperor, choosing instead the title ‘General of the Senate and People of Rome’. At midnight on 8 June, the prefect of the Pretorian Guard Nymphidius Sabinus, falsely announced to the guards that Nero had fled to Egypt, and the Senate proclaimed Galba emperor, choosing him for his physical weakness and apathy, which made him manouvrable. Nero then committed suicide.

Galba was not able to gain popularity with the Army, Pretorian Guard, and the People. After a number of legions refused to swear allegiance to him, he was killed under orders of Otho on 15 January AD 69. Otho succeeded him for three months, being killed on 16 April AD 69.

The coinage of Galba, as one would expect during a period of deep political and institutional crisis, exalts idealised themes of harmony, peace, and triumph. This coin juxtaposes to the portrait of Galba a depiction of the Goddess Livia, the deified wife of the Emperor Augustus, who all Roman women had to invoke while taking an oath. The representation of Livia was surely meant to evoke the past Golden Age of the reign of Augustus, a reassuring image during a period of great crisis. This is an exceptionally rare coin, having been struck during an incredibly short reign. Among the major collections of ancient coinage, an example of this type is kept at the British Museum (1867,0101.632).

References: RIC 184. BMC 4. C 54. Calicó 473. Kent-Hirmer pl. 59, 207. Jameson III 436. Biaggi 254.

Aureus of Otho - GM.009

Circa: 69 AD

Condition: Extra Fine

Weight: 7.4g

£18,000.00

OBVERSE:

Otho, bare headed right

Lettering: IMP M OTHO CAESAR AVG TR P

*Transcription: IMP[ERATOR] M[ARCVS] OTHO CAESAR AVG[VSTUS]
TR[IBVNVS] P[LEBIS]*

Translation: the Supreme Commander Marcus Otho Caesar Augustus, invested of tribunician powers.

REVERSE: Pax (peace), draped, standing left, holding a branch in the right hand, and a caduceus in the left.

Lettering: PAX ORBIS TERRARVM

Translation: Universal Peace.

Otho was the second Emperor to reign during the “year of the four Emperors”, the succession crisis following the death of Nero in AD 68, when four men rapidly succeeded to each other on the throne. He reigned for for three months, from 15 January to 16 April 69. At the death of Nero, Galba became Emperor, but was unable to gain popularity with the people and the army. Otho was a driving force behind the plot that resulted in the assassination of Galba, after which he was acclaimed Emperor. Having read the correspondence of his predecessor, he understood the width of the rebellion of the Army, and set to fight for the dominance over the Empire against the general who’ll briefly succeed him, Vitellius. Before the battle, possibly realising that his actions would have resulted in a civil war, he took his own life.

The coinage of Otho (as the one of Galba before him), exalts idealised themes of harmony, peace, and triumph as one would expect during a period of deep political and institutional crisis.

References: RIC 3, Cohen 2, BMC 1, CBN 2, Calicó 524.





Aureus of Titus, minted during his sixth consulate - GM.004

Origin: Roman Empire

Circa: 77 AD to 78 AD

£4,200.00

Aureus of Titus, minted during his sixth consulate, struck under Vespasianus.

Obverse Head of Titus, laureate, right.

T CAESAR IMP VESPASIANVS

T[ITVS] CAESAR IMP[ERATOR] VESPASIANVS

Titus, Caesar, acclaimed as supreme commander (Imperator), Vespasianus.

Reverse Roma, helmeted, in military dress, seated right on two oval shields, feet set together, holding transverse spear in left hand, right hand on lap; to right and left, eagle flying; on ground right, miniature she-wolf and twins.

COS VI CO[N]S[VL] VI

Consul for the sixth time.

References: RIC II.1 954.

Titus reigned as Emperor between 79 and 81 AD, belonging to the Flavian dynasty. This coin was minted during the reign of his father Vespasianus (77 - 78 AD). Titus was already a brilliant general of the Roman Army, destined to the imperial throne, and already fulfilling the main offices of the Roman constitutional system. This coin was struck during the year of his sixth consulate (78 - 79 AD).

Gold aureus of Faustina issued posthumously - LC.290

Origin: Mediterranean

Circa: 141 AD to 161 AD

£4,200.00

A beautiful gold Aureus of Faustina, issued posthumously, an exceedingly rare coin with a stunning iconography and symbolism.

Obverse: Draped bust of Faustina the Elder, facing right, her hair secured with pearl hair-piece.

DIVA FAVSTINA

Translation: the Goddess Faustina

Reverse: The Empress as Fortuna, standing left, holding a patera in her right hand and a long rudder in the left.

AETER-NITAS

Translation: Eternity

Faustina I was married to the Emperor Antoninus Pius, who ordered her deification after her death in 141 AD. This coin couples the representation of the Empress with her idealised depiction as Fortuna, along with the highly symbolic inscription: eternity. Faustina, freed from the constraints of this heartily life, rose above to the world of the gods, where even time is lost in eternity.

References: RIC 349a; BMC 369.





Aureus of Antoninus Pius - LC.291

Origin: Mediterranean

Circa: 143 AD to 144 AD

£8,200.00

Aureus of Antoninus Pius crowned with laurel, with winged victory holding a trophy. This coin was minted in the year of the third consulate of the Emperor and of his second imperial acclamation. (143/144 AD).

Antoninus Pius (86-161 AD) reigned from 138 AD till his death, succeeding Hadrian and being succeeded by Marcus Aurelius. He's universally recognised to have been one of the best amongst all Roman Emperors. His reign was characterised by absence of rebellions, peace, and prosperity. He considerably improved access to drinkable water across the Empire, and replenished the public coffers. His campaign in Scotland resulted in the construction of the Antonine wall. At his death he was deified, along with his wife Faustina. Their temple as gods still stands (transformed in a church) in the Roman Forum.

Obverse: Laureate head of Antoninus Pius, facing right.

ANTONINVS AVG PIVS P P TR P COS III

ANTONINVS AVG[VSTVS] PIVS P[ATER] P[ATRIAE] TR[IBVNICIA]
P[OTESTAS] CO[N]S[UL] III.

Antoninus Pius Augustus Pius, Father of the Fatherland, Tribunician Power, Consul for the third time.

Reverse: Winged Victory, facing right, holding a panoply (trophy) with both hands. 'IMPERATOR II' Acclaimed Emperor for the second time

References: RIC 109a, Cohen 429, BMC 492

Aureus of Antoninus Pius, struck during his fourth consulate - GM.005

Origin: Rome

Circa: 150 AD to 151 AD

£4,500.00

A beautiful aureus of Antoninus Pius, struck during his fourth consulate.

Obverse: Antoninus Pius, bare head, right.

IMP CAES T AEL HADR ANTO NINVS AVG PIVS P P.

IMP[ERATOR] CAES[AR] T[ITVS] AEL[IVS] HADR[IANVS] ANTONINVS
AVG[VSTVS] PIVS P[ATER] P[ATRIAE].

The Emperor Caesar Titus Aelius Hadrian Antoninus Augustus Pius Father of the Fatherland.

Reverse: Pax standing left, holding olive branch and scepter.

TR POT XIII COS IIII, PAX in exergue.

TR[IBVNICIA] POT[ESTAS] XIII CO[N]S[VL] IIII, PAX.

Invested of the tribunician powers for the fourteenth time, Consul for the fourth time, Peace.

Antoninus Pius reigned as Emperor between 138 and 161 AD, succeeding Hadrian in the dynasty of the Adoptive Emperors. His reign was characterised by peace, prosperity, and harmony. He reigned remaining mostly in Italy, in stark contrast with the extensive travels of his predecessor, and a sign that the consolidation of the cultural and political fabric of the Empire carried out by Hadrian had been successful. After his death he will be deified by the Senate, along with his wife Faustina. Their temple still adorns the Roman Forum.

This coin was struck in the year when Antoninus held the tribunician powers for the fourteenth time, and the consulate for the fourth time. The tribunician powers were a device inherited from the Republican constitutional system, which gave emperors power to veto bills approved by the Senate, and inviolability of their persons. In the case of Antoninus Pius, these powers were renewed yearly by the Senate, allowing us to date with certainty to AD 150 - 151.





Dynastic aureus of Septimius Severus - GM.007

Circa: 202 AD

Weight: 7.3g

Condition: Extra Fine

£25,000.00

OBVERSE:

Bust of Septimius Severus to the right, crowned with laurel, draped, and wearing a cuirass (lorica).

Lettering: SEVER P AVG P M TR P X COS III

*Transcription: SEVER[VS] P[ERTINAX] AVG[VSTVS] P[ONTIFEX] M[AXIMVS]
TR[IBVNICIA] P[OTESTAS] X CO[N]S[VL] III*

Translation: Severus Pertinax Augustus, Supreme Pontiff, Invested of tribunician powers for the tenth time, Consul for the third time.

REVERSE:

Bust of Caracalla right, crowned with laurel, draped; Bust of Julia Domna, draped and facing; Bust of Geta left, draped.

Inscription: FELICITAS above, SAECVLI below

Translation: Age of good fortune.

This beautiful aureus was struck on the year of the third consulate and tenth investiture with Tribunician Powers of Septimius Severus, allowing us to date it to AD 202.

References: RIC IV 181c; Calicó 2593.

Aureus of Empress Plautilla - GM.008

Circa: 202 AD to 203 AD

Condition: Extra Fine

Weight: 7.3g

£8,000.00

OBVERSE:

Draped bust of Plautilla, right.

Lettering: PLAVTILLA AVGVSTA,

REVERSE:

Pietas standing right, holding scepter and child.

Lettering: PIETAS AVGG

Transcription: PIETAS AVG[VUSTORVM]

Translation: The piety of the Emperors.

References: RIC IVa 367 , Cohen 15, BMC 422, Calico 2872



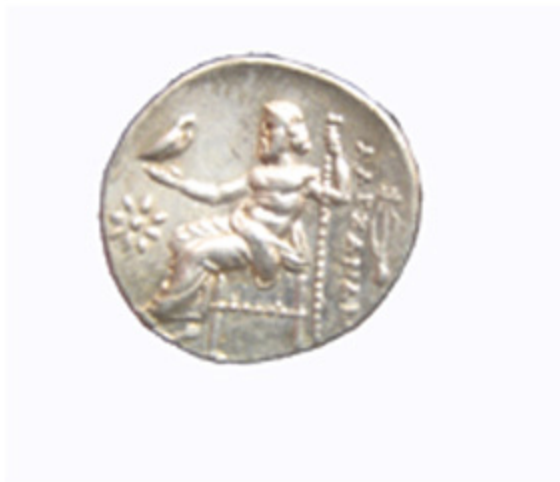
SILVER



Seleucid Silver Tetradrachm of king Alexander I (Balas)
- LC.181

Origin: Syria
Circa: 150 BC to 145 BC
Weight: 16.5g

£1,200.00



*Macedonian Silver Drachm of Alexander the Great
- LC.226*

*Origin: Mediterranean
Circa: 336 BC to 323 BC
Weight: 4.4g
Collection: Numismatics*

£1,300.00

*Bactrian Silver Tetradrachm of King Eukratides I -
LC.130*

*Origin: Afghanistan
Circa: 171 BC to 145 BC*

£2,100.00



Athenian Silver Tetradrachm - LC.255

*Origin: City of Athens
Circa: 449 BC to 413 BC
Weight: 17.1g*

£3,300.00



Athenian Silver Tetradrachm - LC.239

*Origin: City of Athens
Circa: 449 BC to 413 BC
Weight: 17.2 g*

£1,500.00



Athenian Silver Tetradrachm - LC.243

*Origin: City of Athens
Circa: 449 BC to 413 BC
Weight: 17.2g*

£3,000.00



Macedonian Silver Drachm of Alexander the Great - LC.225

*Origin: Mediterranean
Circa: 336 BC to 323 BC
Weight: 4.6g*

£900.00

*Macedonian Silver Drachm of Alexander the Great -
LC.228*

*Origin: Mediterranean
Circa: 336 BC to 323 BC
Weight: 4.2g*

£1,200.00



*Macedonian Silver Tetradrachm of Alexander the Great
- LC.466*

*Origin: Mediterranean
Circa: 336 BC to 323 BC
Weight: 16.2g*

£1,400.00



*Macedonian Silver Tetradrachm of Alexander the Great
- C.4988*

*Origin: Minted in Pella
Circa: 315 BC to 310 BC*

£2,500.00



*Macedonian Silver Tetradrachm of Alexander the Great
- C.3238*

*Origin: Minted in Ake
Circa: 336 BC to 323 BC*

£2,800.00



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